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mony. Still it is a song which we should not like to spare from our collection. A writer in the *Home Journal* differs from our estimate of this masterly bit of harmony, for he says that it is remarkable for nothing except that it is remarkable for nothing. A criticism which is remarkable for nothing, except its extreme stupidity.

[From the New York Daily Tribune, Dec. 31, 1866.]

AMERICAN PIANOS—CHICKERING & SONS.

American genius in the field of invention and enterprise, though still young, has asserted itself so frequently and confidently before the scientific tribunals of the Old World, that it is no longer a matter of surprise that many branches of our stinted manufacture have, if possible, even a greater reputation among European connoisseurs than with our own utilitarian communities. Hundreds of American inventors have added to the wealth of the age, and solved problems of art and mechanics which an older civilization had studied for centuries in vain. It was not expected, for instance, that American pianos would surpass in time all European manufacture of that instrument, stimulated as it has been by a science and accomplishment to which the New World may gladly confess its pupilage. But such is the fact. In England and Germany pianos made in New York are the favorites of the most erudite and brilliant performers of the age. At this moment in Berlin, the great capital of German art and society, a Chickering piano, as we learn from residents of that splendid city, is the admiration of the most intellectual musical circles. Genuine credit is due, undoubtedly to those whose invention and enterprise have gone so far as to make the progress of American manufacture so striking an event in the capitals of the Old World; and to the names of benificent inventors and manufacturers must be added Carhart and Chickering, one the inventor of the melodeon, the other one of the most distinguished perfectors of the pianoforte. Some account of this wealthy house, now well known as the firm of Chickering & Sons, may be as useful to the public as to them.

When Jonas Chickering, the founder of the house of Chickering & Sons, commenced manufacturing pianos nearly 50 years ago, this now magnificent instrument was little more than a box, narrow, cramped, and of capacity and tone so small that it would now seem hardly to belong to the same race as our modern pianos. Pianos were then purely an article of luxury, and were only to be found in the houses of the wealthy, and were almost exclusively of foreign manufacture. The few American manufactures then striving to rise into note had to struggle against prejudice, unbelief and fashion, and had also to contend against all those difficulties which surround a new business undirected by experience or experiment. But native pluck and the mechanical genius triumphed over all difficulties, and in half a dozen years the Chickering pianos successfully competed with those of foreign manufacture, and finally, backed up by other makers, drove them out of the market.

The admission of his three sons into the business changed the name of the house from Jonas Chickering to Chickering & Sons. The sons were thoroughly educated to the business, and the energy and sagacity of father and sons combined were made manifest in the marked improvements of the scale and in the broadening character of the instrument. Jonas Chickering conceived and introduced the present large circular scale, an invention to which the piano owes its present grand and noble tone, changing it from a box of tingling tone points to an instrument of beautiful sonority and large capacities and powers. It was first used by him in November 1845.

The entire iron frame was first made and introduced by Chickering & Sons. The policy of using the iron frame was long a disputed point, its enemies asserting that it destroyed the character of the tone; but by degrees the prejudice was overcome, and the use of the entire iron frame is now universal. In 1852 the pianos of Chickering & Sons were exhibited at the great International Fair in London, where all the great makers of the world had instruments in competition. The American pianos attracted much attention, and the entire iron frame was freely canvassed, resulting however in the award to Chickering & Sons of a first medal, and in the adoption of their system of manufacture, well known as the "American system," by makers all over the world. The fame of their success abroad greatly added to their already wide-spread reputation at home, and their fine grand pianos which are the concert instruments of the States, still further tended to sustain the high business claim of Chickering & Sons. Their great manufactory in Boston has been the model upon which other manufacturers have constructed their buildings, and is to-day undoubtedly the largest in the world, in proof whereof may be cited a comparison of figures. The factory, with the lumber yard, occupies five acres of ground, and has a frontage of two hundred and forty-five feet. Its sides are two hundred and sixty two feet long, while the entire rear is occupied by the magnificent engine and its thousand busy arms, by which all the heavy and much of the light and elegant work of the factory is accomplished. The whole building is five stories high above the basements, and fifty-two feet wide throughout, giving a length of flooring or working space of one mile and a quarter. It is heated with hot air, many miles of pipe surrounding its several floors, and it contains every modern labor-saving machine used in the business, besides some very valuable inventions made by the Chickerings themselves, of which they retain the secret and sole use. In this splendid factory, they are enabled to turn out between 2,500 and 3,000 pianos a year, of all classes, grand, upright and square. It always contains over 1,500 pianos in various stages of completeness, and the lumber always kept on hand by contant renewals exceeds in value $1,000,000.

The Chickering pianos contain, beside their own inventions, which we have mentioned, the circular scale and the entire iron frame, every improvement of value which the genius of Europe has invented and perfected, the two most prominent of which are, Overstringing and the Agraffe arrangement. The Overstringing was first brought into notice by a Russian maker, who exhibited specimens of his skill at the World's Fair, London, in 1852, when Chickering first exhibited his circular scale and entire iron frame; but it was known in America 35 years ago, and was applied to pianos both in New York and Boston, although it was never of practical value until the introduction of Chickering's Circular Scale, which, increasing the volume of tone of the middle and upper registers of the piano, rendered a larger and deeper quality of tone in the bass desirable. Overstringing is now used by all makers for square pianos. Chickering & Sons do not use overstringing in their Grand Pianos, as the form of the instrument gives the required length of string necessary to produce the largest and most telling body of tone. The Agraffe arrangements have been used in foreign and American pianos for very many years; they are common to all makers, and they are simply one of many good things in a good piano, if properly applied.

The facts are remarkable that Chickering & Sons have manufactured 30,000 piano-fortes, and have received from the various State Fairs and Institutes, including the World's Fair in London, 55 first medals and premiums, 16 of which were received last year at the various State Fairs and Institutes, during the months of September and October. In Boston alone they received the first medals over a large number of instruments exhibited by the best makers in the country, for all classes of pianos —Grands, Semi-Grands, Uprights and Squares. Chickering's Grands have been selected and exclusively used by numbers of the greatest pianists who have performed in this country, among them Leopold De Meyer, Alfred Jaell, Goldschmidt, Thalberg, Strakosch, Richard Hoffman, L. M. Gottschalk, James M. Wehli, William Vincent Wallace, the eminent composer, and many others. Their reasons for choosing these pianos are thus expressed by Gottschalk: "I consider them superior to any in the world. As a proof of the rare solidity of their construction. I may remark that in a period of 1,100 concerts, I have never broken a string in public, although my pianos, from constant change of locality, are exposed to all the wear of transportation, and often the inclemency of the weather. The mechanism of your pianos is simple, thus securing the itenerant pianist against the derangement of action so pregnant in European instruments. Their admirable distinctive merits is a single mark of artistic progress. They are unrivaled for their qualities, and for the harmonious roundness of their tone. There is a perfect homogenity throughout all the registers. The upper notes are remarkable for a clearness and purity which I do not find in any other instrument, while the bass is distinguished for power without harshness, and for a magnificent sonority."

Wehli, who is one of the most popular pianists heard in America, and whose delicacy of touch and exquisite variety of coloring are rare and sometimes marvelous, gives his reasons for selecting the Chickering piano: "The experiences of my artistic career have brought me in contact with all the finest instruments in Europe. All have their specific excellencies; a few of them combine many of the essential elements necessary to produce a truly fine piano; but only in yours do I find all the qualifications which a pianist needs. I have played upon them constantly since my arrival in America, my attention having been directed to them by the European reputation of your house, and have thoroughly tested them in every particular. I have never known so noble a tone; it yields every expression that is needed in music, and its quality is capable of change to meet every sentiment. This is a rare power, and is derived from the perfect purity of its tone, together with its sympathetic, elastic and well-balanced touch. In depth, volume and power of tone it is equal to all demands, and however it is forced, it loses none of its purity of tone, while in all the fine shades of sentiment, in the power of dramatic coloring, and

in passages of the greatest delicacy, it is all that the most exigeant pianist can desire, and its softest whisper can be heard in the remotest corners of the largest halls, even when crowded. I play upon them with satisfaction, conscious that whatever ability I may possess can but be displayed in their use, and I believe that in every particular your pianos are, for the reasons given, superior to any seen in this country or in Europe." The Chickering piano has peculiarities of tone which distinguish it from that of every other piano. Its scale is finely graduated in quality and power throughout the entire range of octaves, securing a perfect quality in all the registers. In its singing power it has hardly an equal, and its sympathetic character is such that a good artist can produce every shade of sentiment and color that his fancy or feeling may suggest, or the just interpretation of the works of others may demand. The touch of the Chickering piano is prompt and elastic, combining the greatest delicacy with true beauty of power. The workmanship is of the very best, as the enormous capital of $2,000,000 invested in the business, insures the finest thoroughly seasoned materials and superior workmanship. This piano has stood the test of nearly 30 years of public criticism; 30,000 of them have found homes in every quarter of the globe.

The eminent pianist, Wehli, took with him to London, in July last, the Chickering grand piano, which he had used through two extended concert tours of several thousand miles in this country, which instrument created much excitement in musical circles there. It was examined and tested by some of the first artists in the world, who voluntarily offered and signed the following flattering testimonial:

LONDON, July 25, 1866.—Having played upon a piano-forte made by Messrs. Chickering & Sons of Boston and New York, I have much pleasure in testifying to its general excellence. For sweetness and brilliance of tone, delicacy of touch and magnificent power for concert purposes, I consider it a really grand piano-forte, and decidedly the best I have seen of American manufacture. —Arabella Goddard, G. A. Osborne, W. Kuhe, Jules Benedict, M. W. Balfe, Charles Halle, Brinley Richards, Rene Favarger, Sydney Smith, Guilo Regondi, Alfred Jaell, Lindsay Sloper, J. Moscheles, Professor au Conservatoire de Leipsic, S. Arthur Chappel, Director of Monday Concerts, London.

These names represent some of the most distinguished artists in Europe; Moscheles, the celebrated father of piano-music and now Professor at the Leipsic Conservatoire; Charles Halle, renowned as interpreter of Beethoven's music; Alfred Jaell, one of the best living pianists, Arabella Goddard, Benedict and Balfe, all especially recognized as among the most eminent professors and composers of Europe. Louis Plaidy, the first piano teacher of Germany, thus writes of the Chickering piano: "It is distinguished by the fullness, beauty and nobleness of its tone; but the perfect exactness of the entire scale, and by its action, which is of so remarkable a kind that it gives to the player the most complete mastery of every shade of tone; p p to medium and f f. In short, this piano unites all the advantages of the best productions of the kind, and stands side by side with the most celebrated European instruments." Herr Carl Reinecke, the successor of Mendelssohn in the Conservatoire and at the Gewandhouse concerts, writes: "I hereby assert and affirm that the Grand Pianoforte of Chickering & Sons of Boston and New York, which I have tried and examined, is one of the finest instruments of the class that ever came to my notice."

But the most satisfactory testimonials to the professional pride of Chickering & Sons, are those voluntarily accorded by two of the greatest piano manufacturers in the world—the old firm of Broadwood & Sons, and the celebrated firm of Collard & Collard. Broadwood says, in a letter to Wehli: "Tell them I was delighted with their Grand Piano-forte—as good an instrument, I think, as was ever turned out, both in touch and tone."

The Collards write, without reservation, and with generous appreciation: "It is, I consider, not merely the best instrument of American manufacture that I have tried, but one of the finest grand piano-fortes that has ever come under my observation, and the Messrs. Chickering may well be proud of having turned out from their manufactory an instrument which, for touch, quality, power and workmanship, it would be very difficult to surpass in any part of the wide world."

NOTE-BOOK OF THE PIANIST AND OF THE SINGER.

METHOD OF SINGING OF THE PARIS CONSERVATOIRE.

Coded by MM. Cherubini, committee reporter; Mehul, Gossec, Garat, Plantade, Langle, Richer, Guichard, in collaboration of Mr. Ginguene, member of the Institute, and Signor Bernardo Mengozzi, singing master.

(Translated from the French by Camilla Urso.)

CHAPTER III.

OF THE EMISSION OF SOUND.

The sound, once formed, must be delivered freely and by a quick impulsion, in order to avoid becoming defective.

It can become so by two causes.

If the emission of sound is not given out quickly it becomes guttural, if too much forced through the head then it becomes nasal.

CHAPTER IV.

DIVISIONS OF THE VOICE.

Voices are divided into two kinds, viz.: male voices and female voices.

Each of these voices is subdivided into low voice, voice of the medium, and sharp voice (*voie aigue.*)

The low voice is called by the French *basse-contre* or *basse-taille*, and by the Italians, *basso.*

The voice of the medium is called by the French *concordant*, or barytone, and by the Italians, *baritono.*

In regard to the sharp voice the French divide it into *voix de taille* and *voix de haute-contre;* but this distinction is illusory, because a tone more or less high, more or less nasal, does not give a different kind of voice, as will be shown in the article about the compass of the different voices.

The Italians call the high voice of men *tenore*, because the real voice of *haute-contre* belongs to women.

We think it right, then, to call the three voices of men by the names of basso, baritone, and tenor.

The women have also three kinds of voices, the haute-contre, called contralto by the Italians, the mezzo-soprano, and the soprano.

CHAPTRR V.

OF THE REGISTERS* OF THE DIFFERENT VOICES.

The men have two registers, or two kinds of voices: one is called register of the chest, and the other register of the head, improperly called falsetto.

To produce the sound which is named "from the chest," the impulsion must effectively be given from the chest. (It is to be observed that these sounds are always those of the low and medium of the voice.)

The tones called sounds of the head must be carried away through the frontal sinus, and the nasal cavities.

They must be so carried with the greatest care, to avoid the defect shown in Chapter III.

CHAPTER VI.

OF THE COMPASS OF THE DIFFERENT MALE VOICES.

The low voice in men is of two octaves; from F above the lines (the key being that one of F, fourth line) as far as F above the two added lines.

But this compass can be reduced to a thirteenth, viz.: of the G first line, to the E on the second line added, because the low F is too feeble, and that the sharp F is forced and shrilled in quality.

The head voice is so difficult to blend with the chest voice, that when possessed by any one it is seldom well used, consequently we will not analyse it.

The concordant or baritone can be brought to the compass of a twelfth, from B to F for the chest voice, above the F it takes the head tone.

The tenor, in general, can be defined to an eleventh; from the D first line (the key being C fourth line) to G above the lines.

There are certain tenors who reach A and B flat with the chest voice, or what the French call *haute-contre;* but the tenors who have this compass are so few that it cannot be made a vocal classification.

The tenor takes the head voice in A above the lines, and carries it to D, and even above.

OF THE COMPASS OF THE FEMALE VOICES.

The contralto is feminine, and has the same compass as the low voice of men, an octave higher, and the same disability for the head voice.

The mezzo-soprano has the same compass as the barytone, but an octave higher, and can use the head voice advantageously.

The soprano (in the extent of two octaves) has generally three registers, viz.:

First register—Four chest sounds, from C first line (the key being C on the same line) up to F second interline.

Second register—On G upon the third line, the voice changes and the exertion that is made to bring this sound up to its octave comes from the superior part of the larynx.

* We have borrowed the word *register* from the Italians. They mean by this expression, a certain number of sounds in the voice whose character differs from the character of another number of sounds which form another register. All sounds coming from the chest, for instance, form a particular division in the compass of the voice, and this division is called the register. As these sounds from the chest differ in the character from those taken from the head, those, in turn, form another division or register in the compass of the same voice.